

## Ithaca College Digital Commons @ IC

---

All Concert & Recital Programs

Concert & Recital Programs

---

2-18-2012

# Junior Recital: Anna Kimble, mezzo-soprano

Anna Kimble

Follow this and additional works at: [http://digitalcommons.ithaca.edu/music\\_programs](http://digitalcommons.ithaca.edu/music_programs)



Part of the [Music Commons](#)

---

### Recommended Citation

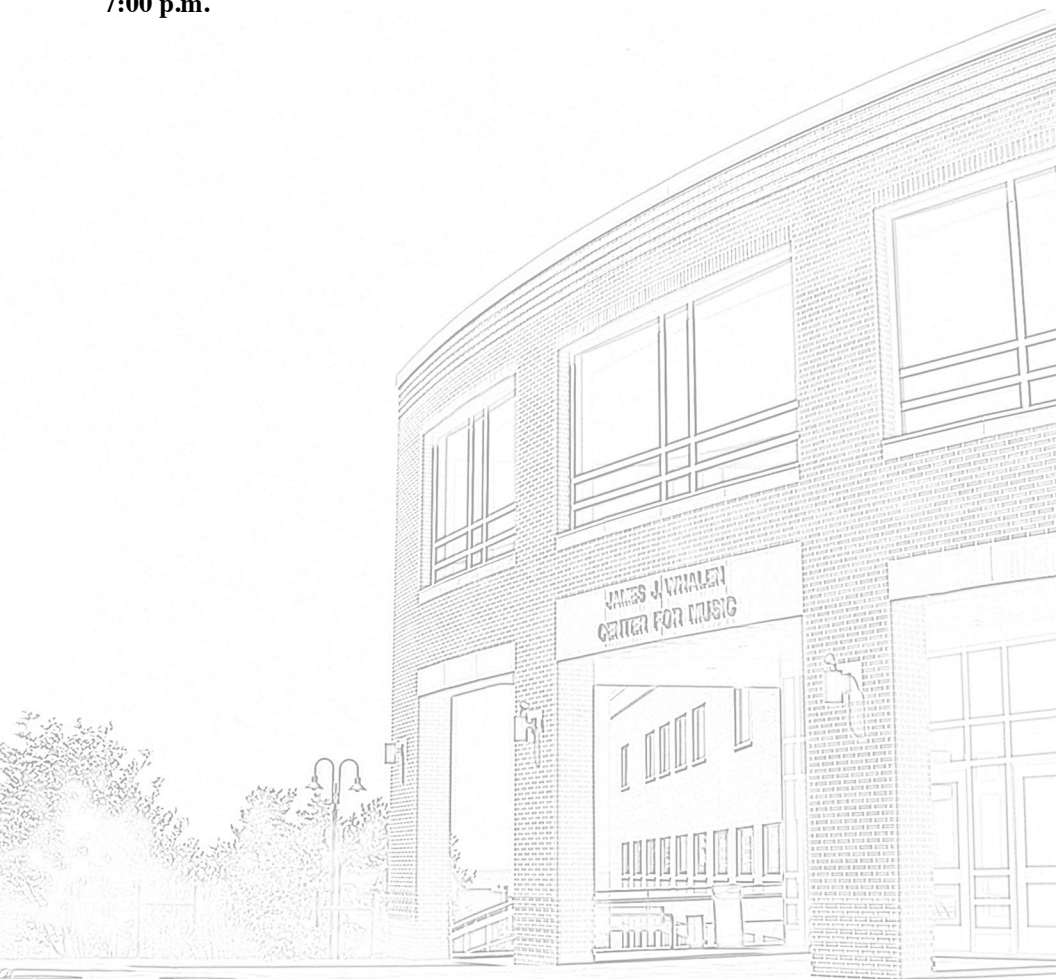
Kimble, Anna, "Junior Recital: Anna Kimble, mezzo-soprano" (2012). *All Concert & Recital Programs*. 544.  
[http://digitalcommons.ithaca.edu/music\\_programs/544](http://digitalcommons.ithaca.edu/music_programs/544)

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

**Junior Recital:  
Anna Kimble, mezzo-soprano**

**Nathan Breton, piano**

**Hockett Family Recital Hall  
Saturday, February 18, 2012  
7:00 p.m.**



**ITHACA COLLEGE**

**School of Music**

## Program

Fronzi tenere e belle ... Ombra mai fu  
Crude Furie

George Frederic Händel  
(1685-1759)

Clair de Lune

Camille Saint-Saëns  
(1835-1921)

Clair de Lune

Gabriel Fauré  
(1845-1924)

Clair de Lune

Claude Debussy  
(1862-1918)

Non so piu, cosa son  
Voi, che sapete

Wolfgang Amadeus Mozart  
(1756-1791)

## Break

Wie Melodien zieht es mir  
Von Ewiger Liebe  
Die Schwestern

Johannes Brahms  
(1833-1897)

*Rachel Mikol, soprano*

Eight Epitaphs  
Alice Rodd  
Susannah Fry  
Three Sisters  
Thomas Logge  
A Midget  
No Voice to Scold  
Ann Poverty  
Be Very Quiet Now

Theodore Chanler  
1902-1961

---

This Junior Recital is in partial fulfillment of the degree B.M. Voice Performance. Anna Rebecca Kimble is from the studio of Dawn Pierce.

## Notes

### **Frondi Tenere e Belle ... Ombra mai fu Crude Furie From "Serse"**

George Frederic Händel premiered the opera, *Serse*, in 1738 at the King's Theatre in London. The libretto is loosely derived from a historical account of the Greco-Persian wars, although the actual plot is mostly fictional. The title role represents the Persian king, *Serse*, who ruled from 485–65 BC. The majority of the plot involves intense drama and intrigue in *Serse*'s court including a rivalry between *Serse* and his brother *Arsamene* for the love of *Romilda*, and the rivalry of *Romilda* and her mischievous sister *Atalanta* for the love of *Arsamene*. The aria "Ombra mai fu" opens the opera, as *Serse* declares his love for the shade and beauty of a tree. "Crude furie" is featured towards the end of the opera, as *Serse*'s plans to marry *Romilda* are thwarted by a letter sent by *Amastre*, his fiancée whom he abandoned.

### **Frondi tenere e belle ... Ombra mai fu**

Frondi tenere e belle  
Del mio Platano amato,  
Per voi risplenda il fato.  
Tuoni, lampi, e procelle  
Non vi oltraggino mai la cara pace,  
Ne giunga profanarvi Austro rapace!

Tender and beautiful branches  
of my plane-tree beloved,  
For you shines destiny.  
May thunder, lightning and storms  
Never outrage your dear peace,  
Nor may blowing winds ever damage  
you!

Ombra mai fu  
Di Vegetabile,  
Care ed amabile  
Soave piu.

Never was made  
a plant,  
more dear and loving  
than yours.

### **Crude Furie**

Crude furie degl'orridi abissi,  
aspergetmi d'atro veleno!  
Crolli il mondo,  
e'l sole s'eclissi,  
a quest'ira che spira il mio seno.

Crude fury of the horrid abysses,  
pour on to me your black poison!  
Let the world cave in,  
And the sun be eclipsed,  
by this anger that breathes forth from  
my breast!

## **Clair de Lune** **Text by Catulle Mendès**

Camille Saint-Saëns was born in 1835 in Paris and was considered one of the key players in the revival of French music in the 19th century. He contributed to almost every genre of music, incorporating the Viennese style, 17th century French music, and the musical richness of his day to create a conservative, but distinct style. Saint-Saëns said of himself, "I am an eclectic spirit. It may be a great defect, but I cannot change it: one cannot make over one's personality." The text he uses for his "Clair de Lune" was actually based on a poem by the German poet Heinrich Heine (1797-1856) which was then interpreted by the French poet Catulle Mendès. Both the text and the music possess a dream-like quality and clearly invoke the image of moonlight.

Dans la forêt que crée un rêve,  
Je vais le soir dans la forêt;  
Ta frêle image m'apparaît  
Et chemine avec moi sans trêve.

In the forest which creates a dream,  
I go the night in the forest;  
Your frail image appears to me  
And walk on with me without truce.

N'est-ce pas là ton voile fin,  
Brouillard léger dans la nuit brune?  
Ou n'est-ce que le clair de lune  
A travers l'ombre du sapin?

Is it not the end of your veil,  
Fog light in the dark night?  
Or is it the moonlight  
through the shade of the tree?

Et ces larmes, sont ce les miennes  
Que j'entends couler doucement?  
Ou se peut-il réellement  
Qu'à mes côtés en pleurs, tu  
viennes?

And tears, that are mine  
Which I hear gently flowing?  
Or can they really be  
by my side in tears, you come?

## **Clair de Lune** **Gabriel Fauré**

The poetry comes from Paul Verlaine, whom Fauré often chose to set for his symbolist writing style and vivid imagery. This piece, inspired by the paintings of Jean-Antoine Watteau, evokes an 18th century fantasy wherein revelers float through a sort of masquerade. Fauré writes this piece as though it were a minuet. The most striking feature of this piece is the significance of the piano part. The piece opens with a gorgeous piano prelude that seems to suggest that this is indeed a solo piano work. The voice enters in a very discreet manner and really does not become the main focus of the work until the last verse. Even then, the piano takes off again as the voice dies away, restating the opening melody.

## **Clair de Lune** **Claude Debussy**

Claude Debussy is seen as one of the most influential and important composers of all time, especially with regards to his groundbreaking use of harmony and tonality and his eclectic influences. Debussy drew not only from popular music of his home country of France, but also from the innovative work of Richard Wagner and the exotic sound of Indonesian gamelan music. Debussy also drew heavily from art and literature of his day, such as the impressionist and symbolist movements based in France. Almost no other French composer placed as much emphasis on the synthesis of poetry and music as Debussy. Evidence of this can be found in Debussy's second setting of Verlaine's text, "Clair de Lune." The entire piece evokes the calm moonlight but also maintains a strange mixture of melancholy and beauty.

### **Clair de Lune Text by Paul Verlaine**

Votre âme est un paysage choisi  
Que vont charmant masques et  
bergamasques,  
Jouant du luth et dansant, et quasi  
Tristes sous leurs déguisements  
fantasques!

Tout en chantant sur le mode mineur  
L'amour vainqueur et la vie  
opportune.  
Ils n'ont pas l'air de croire à leur  
bonheur,  
Et leur chanson se mêle au clair de  
lune,

Au calme clair de lune triste et beau,  
Qui fait rêver les oiseaux dans les  
arbres,  
Et sangloter d'extase les jets d'eau,  
Les grands jets d'eau sveltes parmi  
les marbres.

Your soul is a refined landscape  
Which charms maskers and  
revellers,  
playing the lute and dancing, and  
almost sad beneath their fantastical  
disguises!

Even while singing, in a minor key,  
about love victorious and the  
opportune life.  
They do not seem to believe in their  
happiness,  
And their song mingles with the  
moonlight.

With the calm moonlight sad and  
beautiful,  
Which causes the birds in the trees to  
dream,  
And the fountains to sob with  
ecstasy,  
The tall slender fountains among the  
marble statues.

**Non so piu, cosa son  
Voi, che sapete  
From "Le Nozze di Figaro"**

Wolfgang Amadeus Mozart, born in 1756 in Salzburg, is unmistakably one of the most popular composers of the classical era. His talent as a child prodigy threw him into the spotlight at an early age and allowed him to develop his own distinct style that, today, is considered the epitome of the mature Classical Period. Mozart composed over 600 works, including over 50 symphonies, 25 piano concertos, 15 masses, and 21 stage and opera works, one of which includes *Le Nozze di Figaro*. Premiered in 1786, the comic opera was based on a satire of the aristocracy and therefore did not receive a warm welcome in Vienna. However, it has become one of the most well known operas of Mozart's to date. The two arias "Non so piu cosa son" and "Voi, che sapete" are sung by Cherubino, the love-sick teenage page boy who has fallen in love with the Count's wife. In the first aria, Cherubino confides in Susanna (another servant) his sudden desire for all women. In the second, the Count's wife and Susanna find a song Cherubino has written about his new desires for love and ask him to perform for them.

**Non so piu, cosa son**

Non so piu cosa son, cosa faccio

I no longer know who I am or what I am  
doing,

Or di foco ora sono di ghiaccio

Now I am on fire, no I am of ice,

Ogni donna cangia di colore

Every woman makes me blush,

Ogni donna mi fa palpitar.

Every woman makes me tremble.

Solo ai nomi d'amor di diletto

At the words love alone, with delight

Mi si turba, mi s'altera il petto

I am disturbed, and my chest pounds,

E a parlare mi sforza d'amore

And I am forced to speak of love

Un desio ch'io non posso spiegar.

by a desire that I cannot explain.

Parlo d'amor vegliando,

I speak of love while awake

Parlo d'amor sognando,

I speak of love while dreaming

All'acqua, all'ombra, ai monti,

to the water, to the shade, to the  
mountains,

Ai fiori, all'erbe, ai fonti,

to the flowers, to the grass, to the  
fountains,

All'eco, all'aria, ai venti,

to the echo, to the air, to the winds

Che il suon de' vani accenti

which carry away with them

Portano via con se.

the sound of my futile words.

E se non ho chi m'oda,

And if no one listens,

Parlo d'amor con me!

I'll speak of love to myself!

### **Voi, che sapete**

Voi, che sapete che cosa e amor,  
Donne, vedete s'io l'ho nel cor  
Quello ch'io provo vi ridiro  
E per me nuovo, capir nol so.  
Sento un affetto pien di desi.,  
Ch'ora e diletto, ch'ora e martir.  
Gelo e poi sento l'alma avvampar.

E in un momento torno a gelar.  
Ricerco un bene fuori di me  
Non so ch'il tiene, non so cos'e.  
Sospiro e gemo senza voler,  
Palpito e tremo senza saper,

Non trovo pace notte ne di,  
Ma pur mi piace languir cosi.

You, that know what love is,  
Ladies, see if I have it in my heart.  
I'll try to tell you what I'm feeling  
It's new for me, I understand it not.  
I feel an affection full of desire,  
That now is delight, and then suffering.  
I freeze and then I feel my soul burst in  
flame.  
And in a moment I turn back to ice.  
I search for a blessing outside of myself  
I don't know who holds it, nor what it is.  
I sigh and moan without wanting to,  
I palpitate and tremble without knowing  
why,  
I find peace neither night nor day,  
But still I rather enjoy languishing this  
way...

### **Wie Melodien zieht es mir Text by Klaus Groth**

Johannes Brahms is often seen as one of the foremost composers of the Romantic period. His ability to both look to the past for inspiration and to the future for innovation cements his place in history as one of the great masters of this era in music. Brahms' lieder is characterized by musical symmetry, intense emotion and climactic expression. The poetry for this particular piece, written by Klaus Groth, describes the ability of words and music to move people to tears.

Wie Melodien zieht es  
Mir leise durch den Sinn,  
Wie Frühlingsblumen blüht es,  
Und schwebt wie Duft dahin.

Doch kommt das Wort und faßt es  
Und führt es vor das Aug',  
Wie Nebelgrau erblaßt es  
Und schwindet wie ein Hauch.

Und dennoch ruht im Reime  
Verborgen wohl ein Duft,  
Den mild aus stillem Keime  
Ein feuchtes Auge ruft.

It moves like a melody,  
Gently through the mind;  
It blossoms like spring flowers  
And wafts away like fragrance.

But when it is captured in words,  
And placed before the eyes,  
It fades like a gray mist  
And disappears like a breath.

And yet, remaining in the rhyme  
There hides still a fragrance,  
Which mildly from the quiet bud  
A moist eyes call forth.



**Von Ewiger Liebe**  
**Text by Josef Wenzig**

This piece, one of the most famous of Brahms' over 380 songs, epitomizes Brahms' style and flair for emotional intensity. The song features three speakers: a narrator, a boy, and his lover. One of the most striking features of this piece is the distinction Brahms makes musically between the three perspectives. The opening scene is set by the narrator in a fairly slow, minor mode, evoking the dark and eerie walk the lovers have set out on. The boy's interjection is characterized by an increasingly frantic accompaniment with running triplet figures throughout, characterizing his dramatic and frantic proposal to leave his love if she so wishes. The girl replies with more lyric and lilting rhythm in a major mode, foreshadowing her calm and assured response that their love will be everlasting.

Dunkel, wie dunkel in Wald und in Feld!

Abend schon ist es, nun schweiget die  
Welt.

Nirgend noch Licht und nirgend noch  
Rauch,  
Ja, und die Lerche sie schweiget nun  
auch.

Kommt aus dem Dorfe der Bursche  
heraus,  
Gibt das Geleit der Geliebten nach Haus,  
Führt sie am Weidengebüsche vorbei,  
Redet so viel und so mancherlei:

"Leidest du Schmach und betrübtest du  
dich,  
Leidest du Schmach von andern um  
mich,  
Werde die Liebe getrennt so geschwind,  
schnell wie wir früher vereinigt sind.  
Scheide mit Regen und scheide mit  
Wind,  
Schnell wie wir früher vereinigt sind."

Spricht das Mägdelein, Mägdelein  
spricht:  
"Unsere Liebe sie trennet sich nicht!  
Fest ist der Stahl und das Eisen gar sehr,  
Unsere Liebe ist fester noch mehr.  
Eisen und Stahl, man schmiedet sie um,

Unsere Liebe, wer wandelt sie um?  
Eisen und Stahl, sie können zergerhen,  
Unsere Liebe muß ewig bestehn!"

Dark, how dark it is in the forest and  
field!  
Night has fallen; the world now is silent.

Nowhere a light and nowhere smoke.

Yes, now even the lark is silent.

From the village comes the young lad,  
To escort his beloved home.  
He guides her past the willow bushes,  
Talking so much, and of so many things:

"If you suffer shame and if you grieve,  
If you suffer disgrace in front of others  
because of me,  
Then our love shall be dissolved as fast,  
as fast as we once came together;  
It shall go with the rain and go with the  
wind,  
As fast as we once came together."

Speaks the maiden, the maiden speaks:  
"Our love it shall not dissolve!  
Firm is the steel and the iron as well,  
Yet our love is firmer still.  
Iron and steel, one forges them to make  
other things,

But our love, who could transform it?  
Iron and steel, can rust and decay;  
Our love, our love will have to last  
forever!"

## **Die Schwestern** **Text by Eduard Mörike**

Composed in 1874, Brahms Opus 61 consists of four duets for alto and soprano of which “Die Schwestern” is the first. The poetry was written by Eduard Mörike whom Brahms frequently set because of the musicality within it. The poetry describes two sisters who do everything together, but the minor mode suggests there may be some underlying tension between the two. The last verse, recited by a third party, reveals the punch line, stating that the two sisters have fallen in love with the same man. Therefore their lifestyle, their relationship and their song must end! Brahms sets this last verse in a major key and emphasizes dissonances between the two sisters in an ironic twist to their story and an appropriate end to their song.

Wir Schwestern zwei, wir schönen,  
So gleich von Angesicht,  
So gleich kein Ei dem andern,  
Kein Stern dem andern nicht.

We two sisters, we beauties  
Our faces so similar,  
Identical as two eggs,  
Identical as two stars.

Wir Schwestern zwei, wir schönen,  
Wir haben nußbraun Haar;  
Und flichtst du sie in einem Zopf,  
Man kennt sie nicht fürwahr.

We two sisters, we beauties,  
We have nut brown tresses,  
If you plat them together,  
You can't tell them apart.

Wir Schwestern zwei, wir schönen,  
Wir tragen gleich Gewand,  
Spazieren auf dem Wiesenplan  
Und singen Hand in Hand.

We two sisters, we beauties  
We dress the same,  
Walking in the meadow,  
And singing hand in hand.

Wir Schwestern zwei, wir schönen,  
Wir spinnen in die Wett,  
Wir sitzen an einer Kunkel,  
Und schlafen in einem Bett.

We two sisters, we beauties,  
We race each other at spinning,  
We sit together in an alcove,  
And sleep in the same bed.

O Schwestern zwei, ihr schönen,  
Wie hat sich das Blättchen gewandt!  
Ihr liebet einerlei Liebchen;  
Jetzt hat das Liedel ein End!

O sisters two, you beauties  
How the tables have turned,  
You love the same sweetheart;  
And now the song is over!

## **Eight Epitaphs**

### **Text by Walter de la Mare**

Theodore Chanler was an American composer born in 1902. He studied at the Cleveland Institute, Oxford University, and eventually studied with the famous Nadia Boulanger, who taught some of the most influential composers of the 20th century. Chanler is renowned mainly for his vocal compositions, although he also composed solo piano music, works for chamber ensembles, and even an opera in 1955. This set is comprised of eight short pieces based on epitaphs from Walter de la Mare's short story "Ding Dong Bell." Each epitaph evokes a completely different character and mood ranging from an innocent child to a scoundrel of a man. Chanler's masterful interplay between piano and voice in this set creates incredible settings for each miniature piece. He provides an entire life story in just a short amount of time, just like an epitaph.

## **Ithaca College School of Music**

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems through the country; music therapists, composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a consistent 100% job placement for music education graduates actively seeking employment, and 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

For more information regarding the Ithaca College School of Music, please visit us on the web at <http://www.ithaca.edu/music>

## **Upcoming Events**

### **February**

- 21** - Hockett - 7:00pm - Eufonix Quartet
- 23** - Hockett - 7:00pm - Mia Hynes, piano
- 24** - Hockett - 3:00pm - Mia Hynes, piano masterclass
- 24** - Ford - 8:15pm - Black History Month Concert
- 27** - Hockett - 7:00pm - Composition Premieres III
- 28** - Ford - 8:15pm - Symphonic Band
- 29** - Ford - 8:15pm - Concert Band

### **March**

- 2** - Hockett - 3:00pm - Mary Hayes North Competition for Senior Piano Majors
- 2** - Ford - 8:15pm - Percussion Ensembles
- 4** - Ford - 4:00pm - Symphony Orchestra
- 4** - Hockett - 7:00pm - Patrice Pastore, soprano; Diane Birr, piano
- 5** - Ford - 8:15pm - Jazz Ensemble
- 6** - Nabenhauer - 4:00pm - Masterclass: Joe Alessi, trombone
- 6** - Hockett - 7:00pm - Louis K. Thaler Concert Violinist Series: Brian Lewis, masterclass
- 6** - Ford - 8:15pm - Brass Choir/Women's Chorale
- 7** - Ford - 8:15pm - Louis K. Thaler Concert Violinist Series: Brian Lewis, violin
- 8** - Ford - 8:15pm - Wind Ensemble
- 10** - Ford - 8:00pm - Cayuga Chamber Orchestra
- 19** - Ford - 8:15pm - Frank Campos and Djug Django
- 20** - Hockett - 8:15pm - Ithaca Bach Ensemble
- 21** - Ford - 5:00pm - Susan Milan, flute masterclass
- 21** - Hockett - 8:15pm - Ithaca Jazz Quartet
- 22** - Ford - 7:00pm - Community Band